

A guide to the collections

THE
TOLEDO
MUSEUM
OF ART



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THE TOLEDO MUSEUM OF ART
Toledo, Ohio



INTRODUCTION

The Toledo Museum of Art has been a center of culture and a source of pleasure, inspiration and education for the people of this community for sixty-five years.

To all who read this Guide we extend a cordial invitation to visit and enjoy this Museum and the original works of art in its collections. It is possible to illustrate only a small fraction of the more than 700 paintings and thousands of examples of sculpture, ceramics, furniture, glass and other decorative arts in the Museum.

The Museum was incorporated in 1901 by a group of Toledo citizens under the leadership of Edward Drummond Libbey, its founder and first president. Since the time of its incorporation, when it had no building, funds or collections, the Museum has grown until today it is generally considered to be one of America's ten finest art museums.

Many people of this community have contributed to the Museum's growth in various ways. Mr. Libbey, who remained its president until his death in 1925, gave and bequeathed his own art collection and the major part of his estate for art acquisitions and museum operation. His wife Florence Scott Libbey did the same. Their bequests are still the largest sources of income for acquisitions. Unless otherwise indicated, the illustrated paintings and objects in this Guide were acquired with funds bequeathed by Edward Drummond Libbey or Florence Scott Libbey. Many other generous donors have made possible acquisitions of other works of art illustrated in the following pages, and their names are listed with their gifts.

Many other benefactors, including Toledo's leading industries, have given generously to the support of the Museum and to its active educational and interpretive programs which provide added meaning to the works of art for thousands of children and adults of this region.

The collections of original works of art tracing man's history from ancient Egypt to the 20th century are exhibited in the Museum in chronological and geographical sequence where possible. This Guide is arranged in the same manner.

A collection of art may serve to illuminate the history of man's aspirations over the centuries. It can tell us much about our past, and give inspiration and hope for the future. Art can mean much to many people. The art of this Museum is yours to enjoy.

Otto Wittmann, Director

EGYPT

Ancient Egypt's hot and desert land stretches along both banks of the fertile Nile River, and is dotted with the monuments and tombs of Pharaohs and other officials. Much of what is known about Egyptian art is derived from the objects found in or near these tombs. Sculpture to identify and describe the deceased, decorative containers for the unguents to make the next life pleasant, mummies or small statuettes of servants and helpers enable us to reconstruct the life of ancient Egypt.

Egyptian art was governed by conventions and formulas from the time when the pyramids were built (about 2600 B. C.) throughout the succeeding centuries to the time of Christ. Sculpture was usually formal, conventional and monumental. Both painters and sculptors attempted to show the entire body, even when viewed in profile. Only the shoulders and eyes of figures were shown front view, while the other portions of the body are represented in profile. Important persons were depicted larger in scale than less important ones.



GROUP OF SAND-CORE GLASS VESSELS FROM THE EASTERN MEDITERRANEAN AREA.

(left to right) AMPHORA, 2nd century B.C., Ht. $6\frac{1}{8}$ inches.

STAMNOS, 4th-3rd century B.C., Ht. $3\frac{1}{2}$ inches.

OINOCHOE, 6th-4th century B.C., Ht. $4\frac{1}{4}$ inches.

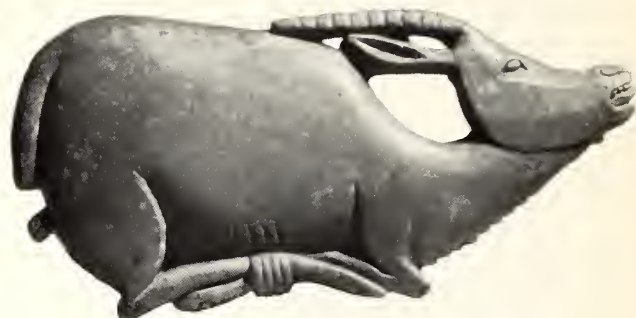
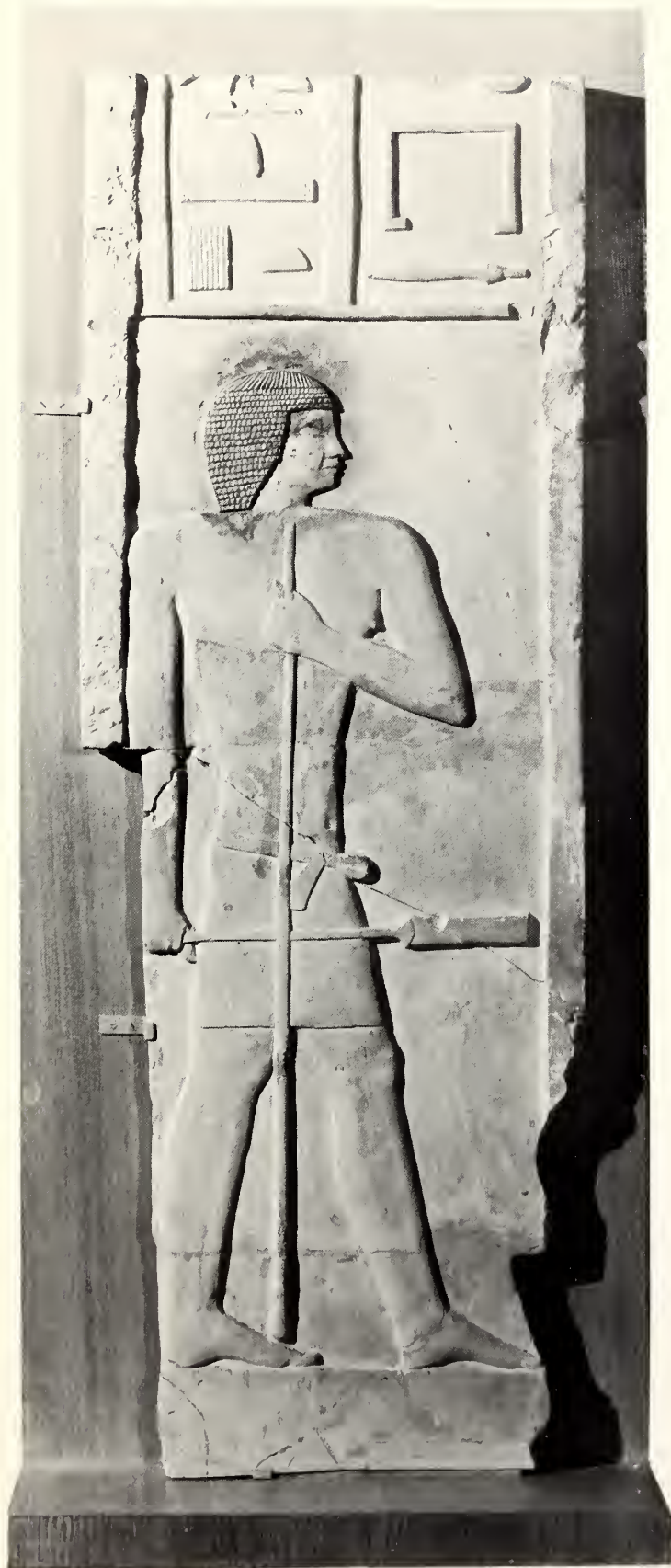
and ALABASTRON, 5th-4th century B.C., Ht. 7 inches.



LION.
Egyptian. c.800 B. C.
Bronze. Ht. $4\frac{7}{8}$ inches.
Museum Purchase, 1950.

TANWETAMANI (reigned 664-c.653 B. C.).
Egyptian. XXVth Dynasty (712-663 B. C.).
Granite. Ht. 6 feet, $7\frac{1}{2}$ inches.
Museum Purchase, 1949.

RELIEF OF A STANDING MAN.
Egyptian. Early IVth Dynasty (2900-2750 B. C.).
Polychromed limestone. 39 $\frac{3}{4}$ inches.



COSMETIC DISH.
Egyptian. XVIIIth Dynasty (1580-1350 B. C.).
Glazed steatite. Length 3 $\frac{3}{4}$ inches.
Museum Purchase, 1953.

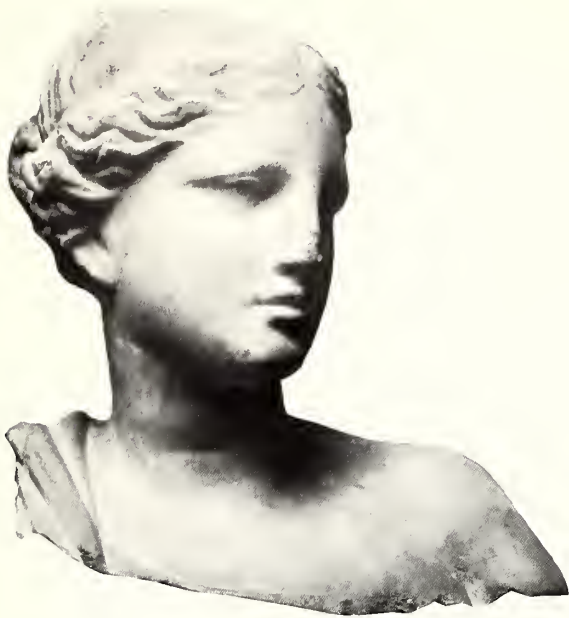
THE ROYAL SCRIBE AMENHOTEP,
AND HIS WIFE RENNUT, WITH A SEM-PRIEST.
Egyptian. XIXth Dynasty (1350-1205 B.C.).
Polychromed limestone. 43 $\frac{1}{2}$ x 30 $\frac{3}{4}$ inches.

UNGUENT JAR.
Egyptian. XVIIIth Dynasty (1580-1350 B.C.).
Blue glass. Ht. 3 $\frac{1}{4}$ inches.





GREECE AND ROME



HEAD OF A GIRL.
Greek (School of Praxiteles), 4th century B. C.
Marble. Ht. $13\frac{1}{8}$ inches.

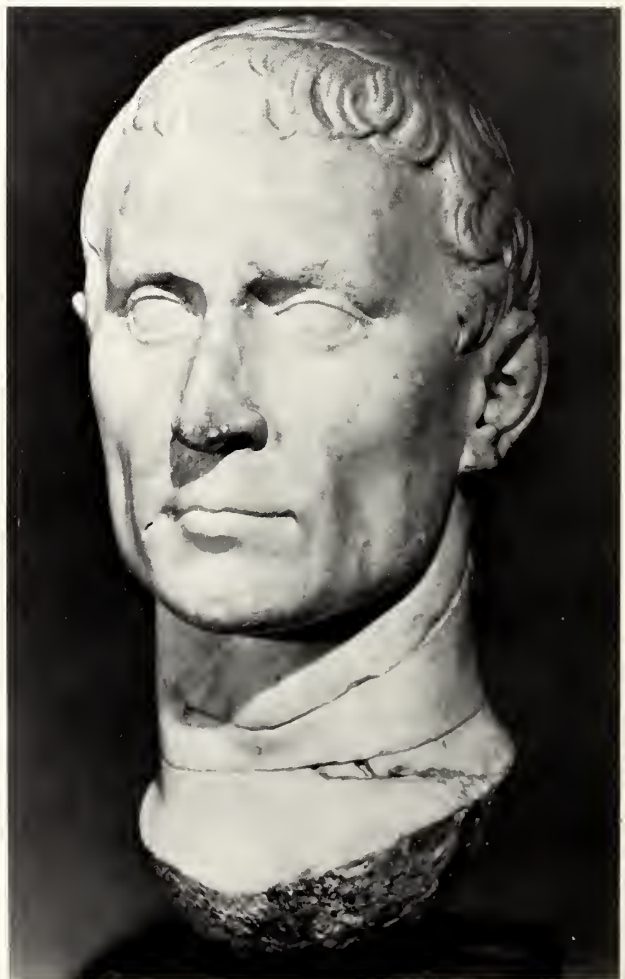
The world's classical heritage is derived from Greece and Rome. The art of these two great classical civilizations has influenced all later western civilization.

In painting and sculpture, the Greeks almost invariably depicted the human form as an ideal, almost godlike in its perfection. In Greek architecture, the temples and public buildings were usually simple structures of marble enhanced by columns, and often decorated with relief sculpture on pediments and friezes. Greek potters fashioned handsome vases. Each shape was designed for a specific use, such as receptacles for wine, water, oil or grain.

The Golden Age of Greece is generally considered to be the 5th century B. C. In the 4th century, the period of Alexander the Great, Greek art became more personal and individual.

The Roman Empire grew from small beginnings along the Tiber River, until it controlled the then known world from Britain to Persia. Essentially materialists, the Romans made great contributions in architecture and engineering. Their sculpture was realistic, consisting of excellent portraits, narrative reliefs of their victories, and numerous copies of Greek original sculptures. Much of what is known about Greek sculpture derives from these Roman copies.

JULIUS CAESAR.
Roman, 100 A. D.
Marble. Ht. 13 inches.





WATER BIRD
Greek (Corinth), 650-625 B.C.
Earthenware. Length $6\frac{3}{8}$ inches.

OLPE by the Painter of Vatican 73.
Greek (Corinth), 640-630 B. C.
Earthenware. Ht. $13\frac{3}{4}$ inches.



HYDRIA.
Greek. Early 5th century B.C.
Bronze. Ht. $18\frac{7}{8}$ inches.



LAKONIAN AMPHORA.
Greek. c.600 B. C.
Earthenware. Ht. $10\frac{3}{8}$ inches.



KYLIX by the Tleson Painter. Greek (Athens), c. 550 B. C.
Earthenware. Ht. 6 inches.



HYDRIA by the Antimenes Painter.
Greek (Athens), c.525 B. C.
Earthenware. Ht. $19\frac{3}{4}$ inches.



CAMEO GLASS FRAGMENT.
Roman, Imperial Period,
1st century B. C.-3rd century A. D.
Length 3 inches.



THE WORRINGEN BEAKER.
German (possibly Cologne), 3rd-4th century A. D.
Transparent green glass. Ht. 8 inches.



CUP. Roman (probably Asia-Minor), c.50 A. D.
Silver, parcel-gilt. Ht. 2¾ inches.



TORSO OF A YOUNG GOD (Apollo or Dionysius). Roman, c.130 A. D.
(after a Greek work of c.460 B. C.)
Marble. Ht. 59 inches.

ANCIENT AND MEDIEVAL NEAR EAST

The Near East has been called the cradle of civilization and to it the West owes much of its intellectual and material culture. Blown glass was first made in Syria about the time of Christ. It was fashioned in many shapes and colors and also blown into molds to create patterns and inscriptions in glass.

The artisans of Islam starting in the 7th century preserved and developed the arts and crafts they inherited from the Graeco-Roman world, infusing them with a sense of linear energy that came from the East. Islamic ceramics and glass are among the finest made and it is to the glassmakers of Damascus and Cairo that the Venetians looked for inspiration in the great European revival of glass-making of the 15th century.

Calligraphy was a fine art in the Moslem middle ages and the flowing, monumental Arabic scripts were used to decorate buildings, pottery, and glass as well as books.



PORTRAIT OF A LADY.
Palmyra (Syria), c. 175 A.D.
Limestone. 23 x 19 inches.

GROUP OF MOLD-BLOWN GLASS VESSELS, SYRIAN, 1ST CENTURY A.D.
(left to right) PYXIS with handles, Ht. 2 $\frac{1}{4}$ inches;
BEAKER, Ht. 3 $\frac{3}{8}$ inches; and BEAKER, Ht. 2 $\frac{1}{4}$ inches.





THE TOLEDO FLAGON.
Syrian (Damascus?), c.1300 A. D.
Olive-green glass. Ht. $13\frac{5}{8}$ inches.

MOSQUE LAMP.
Syrian (Damascus), early 14th century A. D.
Pale amber glass. Ht. $13\frac{1}{2}$ inches.



BOWL.
Iranian (Samarra), 9th-10th century.
Porcelain. Diam. $8\frac{1}{2}$ inches.

THE FAR EAST

To western eyes, accustomed to the realism of European and American art, the poetic landscapes and undulating sculptures of the Far East are often misunderstood.

The principle underlying most Chinese and Japanese art is the transformation of nature into forms expressive of its spiritual content. For the Oriental artist, philosopher or poet, the contour of a hill or the curve of a camel's neck both partook of a spiritual quality present in all creation.

Far Eastern art, like calligraphy, became a formal language of communication with its own conventions. Hence, the conservatism of Oriental art. The artist was seeking not to assert his own vision, but to transmit the spiritual essence of what he saw.



KUAN YIN.
Chinese, Six Dynasties (265-581 A.D.).
Gilt-bronze. Ht. 23 inches.

KUO-HSI (c. 1020-1090). Chinese.
Landscape in black and white (Detail). c.1070.
Watercolor on paper. 21 $\frac{1}{6}$ x 15 ft. 9 $\frac{1}{4}$ inches.





CAMEL.
Chinese, T'ang Dynasty (618-907 A.D.).
Earthenware. Ht. $32\frac{5}{8}$ inches.
Museum Purchase, 1950.

LION.
Chinese, T'ang Dynasty (618-907 A.D.)
Marble. Ht. $7\frac{3}{8}$ inches.
Museum Purchase, 1951.



TSUN (WINE BEAKER).
Chinese, Shang-Yin Dynasty (c.1500-1100 B.C.)
Bronze. Ht. $13\frac{3}{4}$ inches.





VASE.
Chinese, Sung Dynasty (960-1127 A.D.).
Tz'u-Chou Stoneware. Ht. 15 $\frac{1}{4}$ inches.
Museum Purchase, 1955.



LACQUER BOX.
Japan, Tokugawa Period (1603-1868).
Inlays of mother-of-pearl, coral, gold leaf, silver.
Ht. 4 inches.
Gift of H. A. Fee, 1952.

WANG CH'IAO (Act. 1522-1566). Chinese.
Plants and Insects in an Autumn Garden (Detail).
Ming Dynasty (1368-1644 A.D.).
12 $\frac{1}{2}$ x 104 inches.



TERMINAL OF A BALUSTRADE.
Cambodian (Classic Khmer Period, 12th century A.D.).
Stone. Ht. 50 $\frac{3}{4}$ inches.



THE MIDDLE AGES

In the 5th century, Roman government collapsed in Europe and after several centuries of disorganization, society in the West emerged into the Feudal system. Feudalism was an order of power rather than law, and, except for the most wealthy, people led a life of minimum comfort and security. The unity of the church stabilized an otherwise fragmented society.

Feudal lords had no fixed courts; they travelled from one estate to another. Furniture therefore was sparse: portable chairs, chests, and tapestries to warm and brighten the cold walls of a temporary dwelling in a castle stronghold.

Small objects of precious materials were highly prized for their beauty and portability. Many of these beautiful objects of ivory, gilt-bronze and enamel attest the skill of the medieval craftsmen. Paintings and tapestries tell us much of life in this period.

Starting in the 12th century the rise of central authority in the towns and the beginnings of national government produced a boom in the arts which was overshadowed only by the advent of the Renaissance in the 15th century.

MORSE.
French, mid 14th century.
Champlevé enamel. $6\frac{1}{16} \times 6\frac{5}{8}$ inches.



THE CLOISTER.
French (Hérault, Pyrénées, Pontaut areas).
Mid 12th-late 14th century.
Marble and limestone.



MASTER OF THE MORRISON TRIPTYCH (Act. 1500-1510). Flemish.
The Virgin and Child with Angels (center panel, the *Morrison Triptych*). c.1510.
Oil on panel. 38½ x 23⅝ inches.

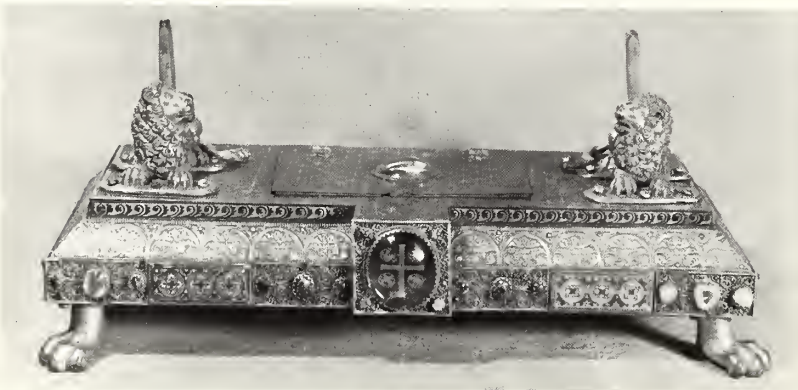




SCENES OF THE PASSION.
French, mid-14th century.
Ivory. $10\frac{3}{8} \times 9\frac{3}{4}$ inches.



ST. BLAISE.
German, c.1400.
Silver, gilt. Ht. $10\frac{1}{4}$ inches.



BASE OF A RELIQUARY.
German (Trier), early 13th century.
Gilt bronze. $8\frac{1}{4} \times 18\frac{1}{2}$ inches.



CHALICE AND PATEN.
Sardinian (Alghero), c.1400.
Silver, gilt. Chalice: Ht. 14 inches.
Paten: Diam. 11 inches.



THE VIRGIN AND CHILD.
French (Troyes), c.1500.
Limestone. Ht. 59 inches.



VINEYARD SCENE.
Flemish (Tournai), late 15th century.
Tapestry. 122 x 73 inches.
Museum Purchase, 1949.

GERARD DAVID (c. 1460-1523). Flemish.
Three Miracles of St. Anthony of Padua. c. 1500.
Oil on panel. c. 22 x 13 inches, each panel.



15TH AND 16TH CENTURY EUROPE



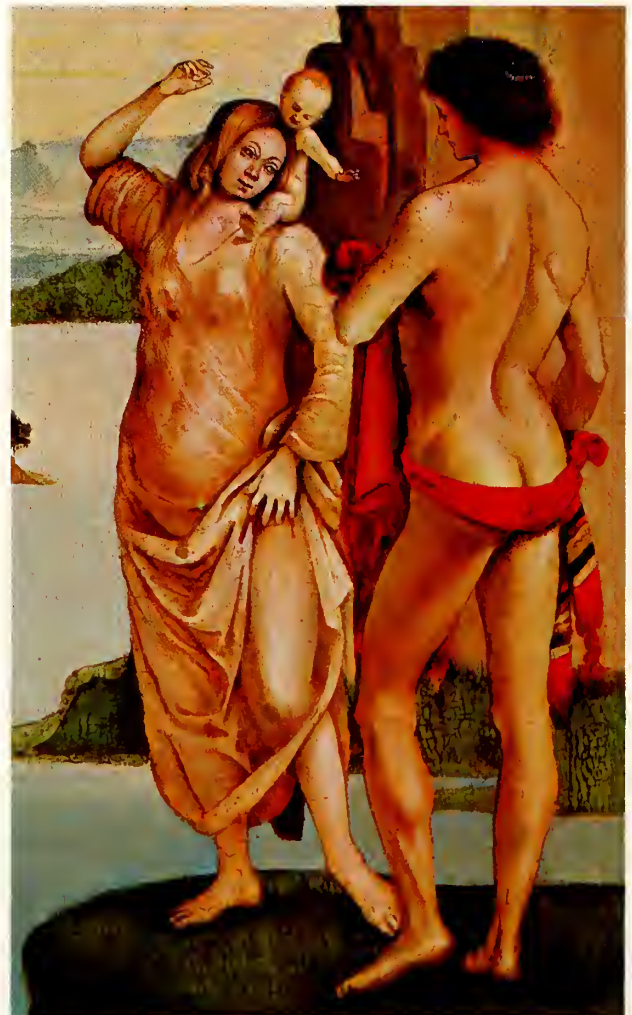
GOBLET. Attr. to Angelo Beroviero.
Italian (Venice), c.1475.
Blue glass. Ht. 5 $\frac{7}{8}$ inches.

During the century in which Columbus discovered America, a reawakened interest in classical knowledge spread throughout Europe. Known as the Renaissance (a French word for rebirth) this revival developed first in Italy and spread slowly to northern Europe where traces of the Middle Ages lingered.

The artists and scholars of the Renaissance were intensely interested in man and nature. Anatomy, perspective and science were studied. New techniques of painting and sculpture were developed. Prints made from woodcuts and engraved metal plates made possible inexpensive multiple pictures. In the late 15th and early 16th centuries, art gradually became secularized as commissions no longer came exclusively from the churches.

Early in the 16th century the Reformation removed religious subjects from the repertory of many artists in northern Europe, while the Counter-Reformation encouraged and intensified religious expression. Gradually, in the later 16th century, the Renaissance ideals of symmetry and classic realism gave way to an exaggeration and distortion of form and color which is often known as Mannerism.

LUCA SIGNORELLI (1445-1523). Italian.
Figures in a Landscape. 1498.
Oil on panel. 26 $\frac{3}{4}$ x 16 $\frac{1}{2}$ inches.





PIERO DI COSIMO (1462-1521), Italian.
Adoration of the Child. c.1490.
Oil on panel. Diam. 63 inches.



LUCA DELLA ROBBIA (c.1400-1482). Italian
Madonna and Child.
Glazed terracotta. 29 x 20 $\frac{1}{8}$ inches.

PESELLINO (FRANCESCO DI STEFANO) (1422-1457). Italian.
Madonna and Christ with St. John the Baptist and two Angels. c.1455.
Tempera on panel. 23 $\frac{3}{8}$ x 21 $\frac{1}{4}$ inches.



ALBRECHT DÜRER (1471-1528). German.
St. Eustace. c.1501.
Engraving. 14 $\frac{1}{8}$ x 10 $\frac{3}{8}$ inches.



LUCAS CRANACH THE ELDER.
(1472-1553). German.
*Saints Catherine, Margaret and
Barbara.* c. 1515.
Oil on panel. 48½ x 22 inches.



HANS MUELICH (1516-1573). German.
Portrait of a Woman. 1540.
Oil on panel. 29½ x 23½ inches.

JAN GOSSAERT, CALLED MABUSE.
(1478-1533/36). Flemish.
St. John the Baptist and St. Peter. 1521.
Oil on panel. 47¼ x 18½ inches.





GIOVANNI BELLINI (1428-1516). Italian.
Christ Carrying the Cross. c.1507.
Oil on panel. 19½ x 15¼ inches.



COVERED CUP by Linhard Bawer (act. 1555-c.1583).
German (Strasbourg), 1555-1567.
Silver gilt. Ht. 19⅞ inches.



HANS HOLBEIN THE YOUNGER (1497-1543). German.
Catherine Howard. c.1540.
Oil on panel. 23¾ x 19½ inches.

EL GRECO (1541-1614). Spanish.
Christ at Gethsemane. 1590-98.
Oil on canvas. 40¼ x 44¾ inches.





GIOVANNI DA BOLOGNA (1529-1608). Italian.
Samson and the Philistine.
Bronze. Ht. 19¼ inches.



URN (One of a pair). Attr. to Leone Leoni (1509-1590).
Italian.
Bronze. Ht. 20 inches.

ANGELO BRONZINO (1503-1572). Italian.
Cosimo de' Medici. c.1546.
Oil on panel. 40 x 30½ inches.



FRANCOIS CLOUET (1516?-1572). French.
Elisabeth de Valois. 1558.
Oil on panel. 14¼ x 9⅞ inches.





BASIN. Attr. to Orazio Fontana.
Italian (Urbino). c.1540.
Majolica. Diam. 20 inches.



FRANCESCO PRIMATICCIO (1504-1570). Italian.
Ulysses and Penelope. c.1545.
Oil on canvas. 44 $\frac{3}{4}$ x 48 $\frac{3}{4}$ inches.

17TH CENTURY ITALY AND SPAIN

The century between 1600 and 1700 is often designated as the Baroque period in European history. The word Baroque, originally used in a derogatory sense, means "irregular" or "grotesque." In fact, the 17th century marks the beginning of the modern age. It was a period of experimentation in science, exploration and politics. Most of Europe was ruled by monarchs more or less constantly at war with one another.

Italian and Spanish art of the century was expressive of the tensions and aggressions of the politics of these countries. The strong Catholic Counter-Reformation movement resulted in the construction of many new, and often very large, buildings usually decorated with sculpture and paintings designed to form a unified style. Strong light and dramatic movement were used to compose paintings of which the subject matter was usually religious.



DIEGO VELÁZQUEZ (1599-1660). Spanish.
Man with a Wine Glass. c. 1623.
Oil on canvas. 30 x 25 inches.

SALVATOR ROSA (1615-1673). Italian.
Landscape with Hagar and the Angel. c.1650.
Oil on canvas. 63 x 74 $\frac{7}{8}$ inches.





PIETRO DA CORTONA (1596-1669). Italian.
The Virgin Appearing to St. Bernard. 1626.
 Oil on canvas. 57 $\frac{5}{8}$ x 44 $\frac{5}{8}$ inches.



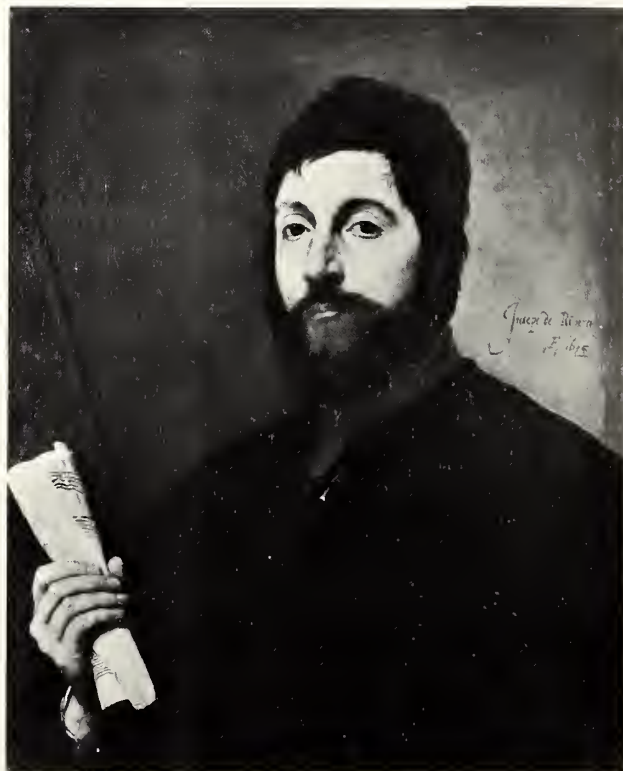
MATTIA PRETI (1613-1699). Italian.
Feast of Herod. c.1656.
 Oil on canvas. 70 x 92 inches.



ERCOLE FERRATA (1610-1686). Italian.
Model of Faith for the Tomb of Cardinal Falconieri. c.1674.
 Terracotta. Ht. 14¾ inches.
 Museum Purchase, 1960.



GIOVANNI PAOLO PANNINI (c.1692-c.1768). Italian.
Architectural Fantasy. c.1716.
 Oil on canvas. 39 x 29 inches.



JUSEPE DE RIBERA (1590-1652). Spanish.
Giovanni Maria Trabaci. 1638.
 Oil on canvas. 30¾ x 24½ inches.



POKAL WITH COVER.
German (Potsdam). c.1715.
Clear glass. Ht. $17\frac{1}{8}$ inches.



GIOVANNI ANTONIO GUARDI (1698-1760). Italian.
Holy Family. c.1745.
Oil on canvas. $45\frac{1}{2}$ x $37\frac{7}{8}$ inches.

FRANCESCO GUARDI (1712-1793). Italian.
San Giorgio Maggiore, Venice. c.1770.
Oil on canvas. $18\frac{1}{4}$ x $30\frac{1}{6}$ inches.



17TH CENTURY HOLLAND AND FLANDERS

Until 1648 Spain ruled both Holland and Flanders (now Belgium). Following the Peace of Westphalia, Holland became independent and Protestant, while Flanders remained Catholic.

For both countries there followed a golden age notably enhanced by great art. It was the century of Rembrandt in Holland, Rubens and Van Dyck in Flanders and a host of other competent and skilled artists. While Flemish art continued to present religious subjects, the rich exuberant style of painting was different from that of Italy and Spain.

The Protestant Dutch artists turned away from religious subjects and painted scenes of everyday life. Dutch pictures, often small in scale, were usually painted for the modest houses of Holland. They are often appealingly intimate. From them we can learn much about the life of this century.



PETER PAUL RUBENS (1577-1640). Flemish.
Crowning of St. Catherine. 1633.
Oil on canvas. 104 $\frac{5}{8}$ x 84 $\frac{3}{8}$ inches.
(Right) Detail.

AELBERT CUYP (1620-1691). Dutch.
Riding Lesson. c.1660.
Oil on canvas. 46 $\frac{3}{4}$ x 67 inches.







ROEMER by W. Van Heemskerck (1613-1692).
Dutch. 1676.
Green glass. Ht. $7\frac{3}{4}$ inches.



GERARD TERBORCH (1617-1681). Dutch.
Music Lesson. 1675.
Oil on canvas. $34 \times 27\frac{5}{8}$ inches.

HENDRIK AVERCAMP (1585-1634). Dutch.
Winter on a Canal. c. 1630.
Oil on panel. $18\frac{7}{8} \times 37\frac{5}{8}$ inches.





PIETER DE HOOGH (1629-1688). Dutch.
The Courtyard. 1656.
 Oil on panel. 26 $\frac{3}{4}$ x 22 $\frac{5}{8}$ inches.



COVERED VASE. Metal Factory or Double Tankard Factory, Delft.
 Dutch, early 18th century.
 Tin-glazed earthenware. Ht. 26 $\frac{1}{8}$ inches.

JAN VAN DE CAPELLE (1624-1679). Dutch.
View on the Scheldt. c.1650.
 Oil on canvas. 24 $\frac{1}{4}$ x 33 $\frac{1}{8}$ inches.





CABINET (kast).
Dutch, early 17th century.
Oak. Ht. 49 inches.

THOMAS DE KEYSER (1596-1667). Dutch.
The Syndics of the Amsterdam Goldsmiths' Guild. 1627.
Oil on canvas. 50 $\frac{1}{8}$ x 60 inches.
Museum Purchase, 1960.





JAN DAVIDSZ DE HEEM (1606-1683). Dutch.
Still Life with Lobster. c.1650.
 Oil on canvas. 25 x 33¼ inches.

NICOLAES MAES (1634-1693). Dutch.
The Happy Child. c.1655.
 Oil on panel. 43¼ x 31½ inches.



REMBRANDT VAN RIJN (1606-1669). Dutch.
Self Portrait as a Young Man. 1631.
 Oil on panel. 32 x 26 inches.



17TH AND 18TH CENTURY FRANCE



JACQUES BLANCHARD (1600-1638). French.
Portrait of a Sculptor. c.1632.
Oil on canvas. $37\frac{5}{8}$ x $31\frac{1}{2}$ inches.

In these two centuries, France produced magnificent palaces as well as intimate drawing rooms; portraits which glorified absolute monarchs and homely scenes of a family at dinner; mythological events set in idealized landscapes and pictures of men in simple surroundings.

When Louis XIV (1638-1715) seized the military and financial power of France in the 17th century, art and architecture were directed to the glorification of the Grand Monarch. Versailles became the center of the Court and Europe's greatest palace. The dominant style in 17th century France was classicism, in which antiquity, restraint, balanced compositions and cool colors dominated painting. In the 18th century, art in France reflected the joys of life on a more intimate, smaller scale. Art depicted playful, graceful scenes usually divorced from reality. Frivolity replaced the impressive and robust art of the preceding century. Eventually, certain ideals of virtue, honor, duty to country were extolled by those who admired the goals of the French Revolution.

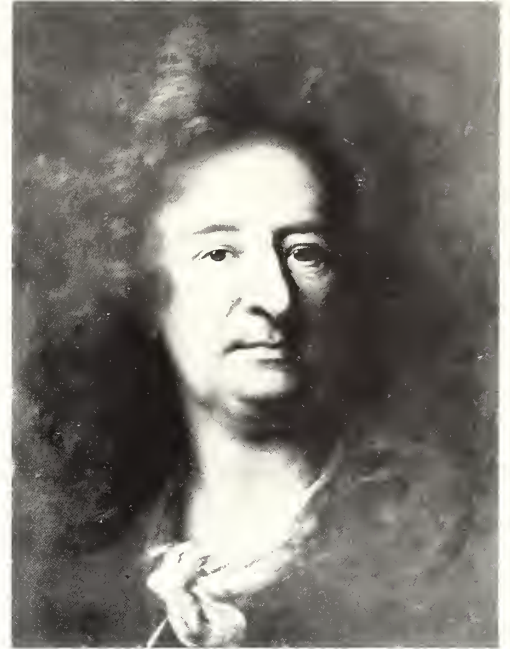
EUSTACHE LE SUEUR (1616-1655). French.
The Annunciation. c.1650.
Oil on canvas. $61\frac{1}{2}$ x $49\frac{1}{2}$ inches.





NICOLAS DE LARGILLIERRE (1656-1746). French.
The Regent, Philip de Orleans. c.1720.
Oil on canvas. 57 $\frac{3}{4}$ x 45 $\frac{1}{4}$ inches.

HYACINTHE RIGAUD (1659-1743). French.
Marquis Jean-Octave de Villars.
Oil on canvas. 18 $\frac{1}{2}$ x 14 inches.



JEAN-MARC NATTIER (1685-1766). French.
Princesse de Rohan. 1741.
Oil on canvas. 57 $\frac{1}{8}$ x 44 $\frac{1}{2}$ inches.



MAURICE-QUENTIN DE LA TOUR
(1704-1788). French.
Self-portrait. c.1737.
Pastel. 21 $\frac{3}{4}$ x 18 $\frac{1}{8}$ inches.



MATHIEU LE NAIN (1606-1677). French.
Family Dinner. c.1645.
 Oil on canvas. 32½ x 43 inches.

CLAUDE LORRAIN (1600-1682). French.
Landscape with Nymph and Satyr. 1641.
 Oil on canvas. 39¼ x 52¾ inches.





NICOLAS POUSSIN (1594-1665). French.
Dido and Aeneas. c.1634.
Oil on canvas. 62 x 74 $\frac{3}{4}$ inches.



LOUISE-ELISABETH VIGÉE-LEBRUN (1755-1842). French.
Lady Folding a Letter. 1784.
 Oil on canvas. 36 $\frac{3}{4}$ x 29 $\frac{5}{8}$ inches.



POTPOURRI VASE. French, c.1745.
 Chinese porcelain, gilt-bronze.
 Ht. 16 $\frac{1}{4}$ inches.

CONSOLE TABLE. French, c.1716.
 Gilded gesso over oak. Length 72 inches.





COMMODE. Attr. to ADAM WEISWEILER (Act. 1779-1810).
Mahogany and amboina wood. Length 48 $\frac{1}{8}$ inches.

JEAN-HONORE FRAGONARD (1732-1806). French.
Blind Man's Buff, c.1755.
Oil on canvas. 46 x 36 inches.



CACHE-POT. French, c.1771.
Porcelain, (Sèvres).
Ht. 7 $\frac{1}{2}$ inches.
Gift of Royce G. Martin, 1951.



FRANCOIS BOUCHER (1703-1770). French.
Mill at Charenton. 1758.
 Oil on canvas. 44½ x 57½ inches.

JACQUES-LOUIS DAVID (1748-1825). French.
Oath of the Horatii. 1786.
 Oil on canvas. 50 x 65 inches.

FRENCH 18TH CENTURY DECORATIVE ARTS.

Illustrated: SAVONNERIE WALL PANEL (Winter), c. 1730, 111 x 86 inches,
 PAIR OF WALL BRACKETS, gilt bronze, c. 1750, Ht. 29½ inches,
 COMMODE in the style of André Charles Boulle, early 18th century,
 length 50½ inches,
 CLOCK: VENUS CLIPPING THE WINGS OF CUPID, gilt bronze, c. 1770.
 Ht. 18¾ inches.





18TH AND 19TH CENTURY ENGLAND

In England, the 18th century was an age of portraiture. The leading portrait painters, Hogarth, Gainsborough, Reynolds and Lawrence were internationally admired. Landscape and subject painting did not come into its own until the 19th century, although a few artists like Gainsborough, produced landscapes of a quality easily equal to that of the Dutch masters.

In the 19th century, Turner fell under the spell of the beauties of Italy, while other artists pursued literary subjects or depicted people in domestic or urban situations. The century of the industrial revolution also was one of revolution in the arts.



EWER by David Willaume the Elder (1658-1741).
English (London). 1702.
Silver. Ht. 14 inches.

THOMAS GAINSBOROUGH (1727-1788). English.
Road from Market. c.1766.
Oil on canvas. 47 $\frac{3}{4}$ x 67 inches.



SIR JOSHUA REYNOLDS (1723-1792). English.
Self Portrait. c.1788.
Oil on canvas. 29 $\frac{7}{8}$ x 25 inches.



SIR THOMAS LAWRENCE (1769-1830). English.
Lord Amherst. 1821.
Oil on canvas. 93 x 57 $\frac{1}{2}$ inches.



VASE. Attr. to George Ravenscroft.
English (London). c.1675.
Blue glass. Ht. 8 $\frac{1}{2}$ inches.





J. J. TISSOT (1836-1902). French.
London Visitors. 1874.
Oil on canvas. 63 x 45 inches.



ARTHUR HUGHES (1832-1915). English.
Ophelia. c.1865.
Oil on canvas. $37\frac{5}{16}$ x $23\frac{3}{16}$ inches.

JOSEPH M. W. TURNER (1775-1851). English.
Venice, The Campo Santo. 1842.
Oil on canvas. $24\frac{1}{2}$ x $36\frac{1}{2}$ inches.



19TH CENTURY FRANCE

Until the 19th century, the French Academy established and maintained standards of excellence, style, and teaching based on indoor studio training. The Barbizon School painters were the first to break with this tradition when they began to paint out-of-doors. Landscape painting soon became a major art. Some artists began to seek unusual subjects while others continued to paint portraits. Scenes from history, everyday life (genre) and still life were also acceptable subjects. Artists began to discard the artificial academic rules in order to depict the worlds of emotion and imagination.

Later, the Impressionists (a term originally derogatory, derived from a painting of 1872 by Monet entitled *Impression*), shocked the Academy with their glowing canvases which represented shadows as color and highlights as flashes of vibrant white.

The Post-Impressionist artists (Cézanne, Van Gogh, Gauguin, and others) expressed their ideas through exaggeration of form and color. Subjective expression replaced objective naturalism. The resulting emphasis to gain emotional impact prepared the way for the nonrealistic art of our own age.

In this century, artists for the first time were a class apart, often considered rebels. Pictures were seldom painted on commission for a patron. The artist painted what pleased him.



EUGENE DELACROIX (1798-1863). French.
Return of Christopher Columbus. 1839.
Oil on canvas. 33½ x 45½ inches.
Gift of Thomas A. DeVilbiss, 1938

GUSTAVE COURBET (1819-1877). French.
The Trellis. 1863.
Oil on canvas. 43¼ x 53¼ inches.





JULES DALOU (1838-1902). French.
Woman Reading. c.1877.
Bronze. Ht. 22 inches.

CHARLES MERYON (1821-1868). French.
St. Etienne-du-Mont, Paris. 1852.
Etching. $9\frac{3}{16} \times 5\frac{1}{8}$ inches.
Gift of Winthrop H. Perry, 1948.



J. F. MILLET (1814-1875). French.
Quarriers. 1847.
Oil on canvas. $29 \times 23\frac{1}{2}$ inches.
Gift of Arthur J. Secor, 1922



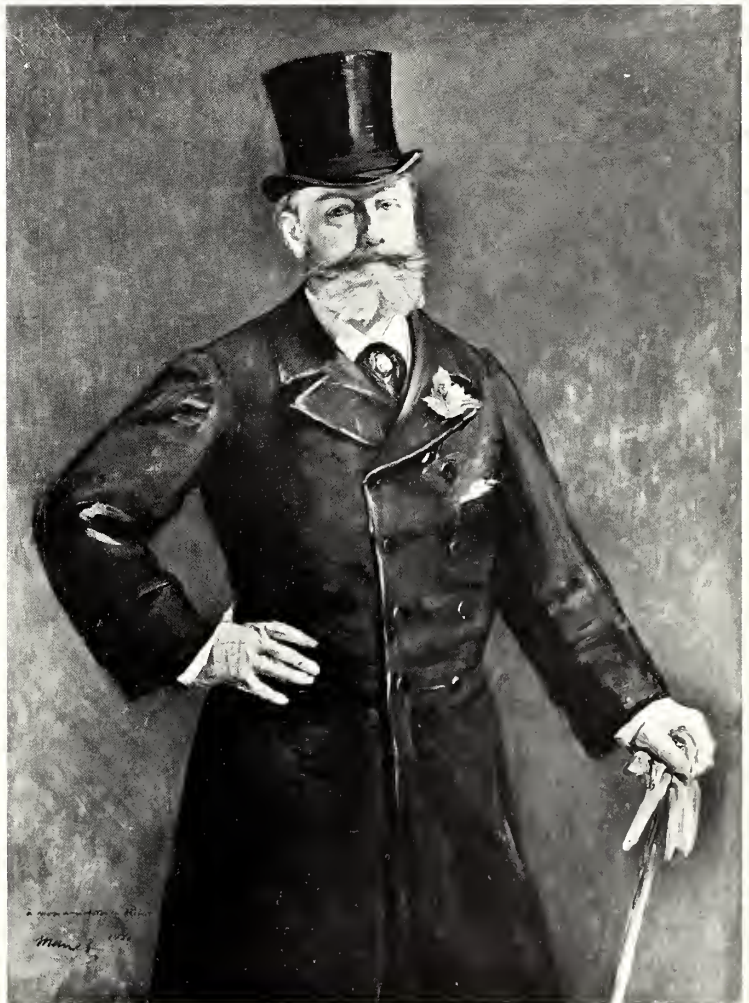


HENRI FANTIN-LATOURE (1836-1904). French.
Flowers and Fruit. 1866.
Oil on canvas. $28\frac{3}{4} \times 23\frac{1}{2}$ inches.



CAMILLE PISSARRO (1830-1903). French.
Still Life. 1867.
Oil on canvas. $32 \times 39\frac{1}{2}$ inches.

EDOUARD MANET (1832-1883). French.
Antonin Proust. 1880.
Oil on canvas. $51 \times 37\frac{3}{4}$ inches.



PIERRE AUGUSTE RENOIR (1841-1919). French.
Green Jardiniere. 1882.
Oil on canvas. $36\frac{1}{2} \times 27$ inches.





CAMILLE PISSARRO (1830-1903). French.
Roofs of Old Rouen. 1896.
Oil on canvas. 28½ x 36 inches.



CLAUDE MONET (1840-1926). French.
Antibes. 1888.
Oil on canvas. 29⅞ x 36½ inches.

PAUL CÉZANNE (1839-1906). French.
Avenue at Chantilly. 1888.
Oil on canvas. 32 x 25½ inches.
Gift of Mr. and Mrs. William E. Levis, 1959.



PAUL GAUGUIN (1848-1903). French.
Street in Tahiti. 1891.
Oil on canvas. 45½ x 34⅞ inches.





VINCENT VAN GOGH (1853-1890). Dutch.
Houses at Auvers. 1890.
 Oil on canvas. 23 $\frac{7}{8}$ x 28 $\frac{3}{4}$ inches.



EDGAR DEGAS (1834-1917). French.
The Dancers. 1899.
 Pastel on paper. 24 $\frac{1}{2}$ x 25 $\frac{1}{2}$ inches.

AUGUSTE RODIN (1840-1917). French.
Eve. 1881.
 Bronze. Ht. 67 $\frac{3}{4}$ inches.



18TH AND 19TH CENTURY AMERICA



GOBLET by John Frederick Amelung.
American (Maryland). 1792.
Grey glass. Ht. $7\frac{7}{8}$ inches.

For almost two hundred years after the founding of Jamestown in 1605, eastern America was a colony of Great Britain. Other large areas of the North American continent were controlled by France and Spain. American art reflected primarily the trends and taste of England and our artists painted in a provincial English style. Some American artists were as renowned in England as they were in the Colonies.

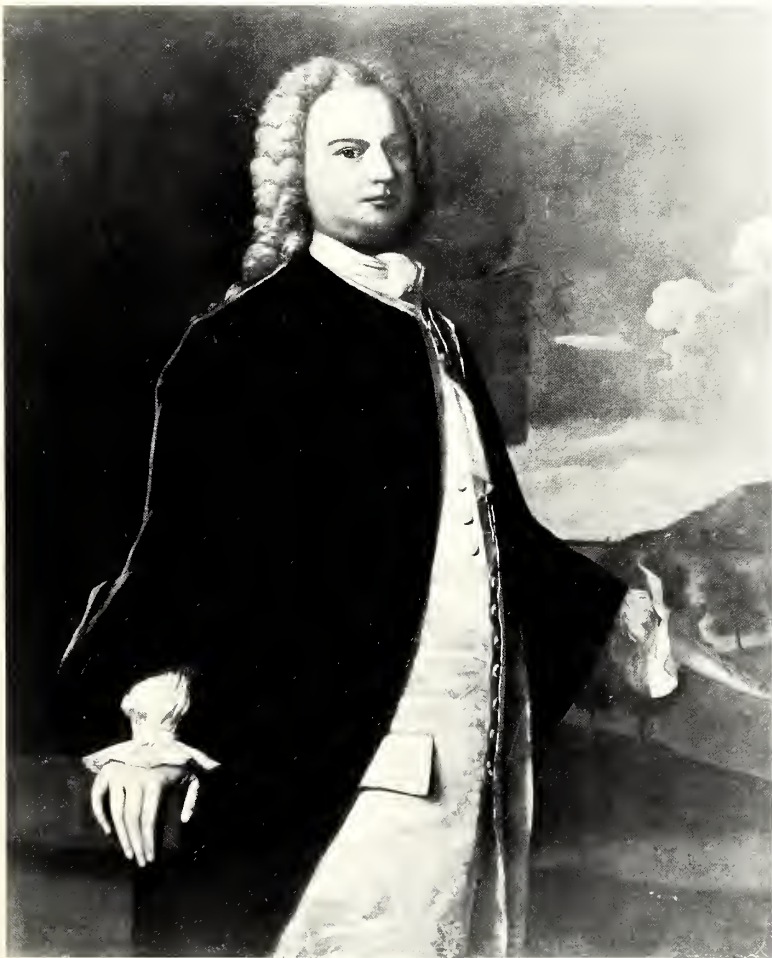
As America grew to become a great free nation in the 19th century, its art emerged from foreign domination. A new landscape tradition developed to depict the untamed wilderness of this vast country. Portrait painting, which was predominant before 1800, continued throughout the 19th century. While many Americans remained independent of foreign influences, other artists travelled or lived in Europe to study and learn from the past. Some returned to introduce the European styles in America. These styles were modified, however, to reflect our own ways of seeing.



JOHN SINGLETON COPLEY (1737-1815). American.
Portrait of a Young Lady. 1767.
Oil on canvas. $48\frac{1}{8}$ x 40 inches.



RAPHAËLLE PEALE (1774-1825). American.
Still Life. c.1820.
Oil on panel. 18½ x 22½ inches.



SAMUEL L. WALDO (1783-1861). American.
Asher B. Durand. c.1830.
Oil on panel. 30 x 24¾ inches.

ROBERT FEKE (1705-1750). American.
Josiah Martin. 1746.
Oil on canvas. 50¾ x 40⅞ inches.



ALBERT BIERSTADT (1830-1902). American.
El Capitan, Yosemite Valley, California. 1875.
 Oil on canvas. 32¼ x 48 inches.
 Gift of Mr. and Mrs. Roy Rike, 1959.

GEORGE INNESS (1825-1894). American.
The Tiber Below Perugia. 1871.
 Oil on canvas. 21 x 32 inches.
 Gift of Arthur J. Secor, 1922.



THOMAS COLE (1801-1848). American.
The Architect's Dream. 1840.
 Oil on canvas. 54 x 84 inches.





CHILDE HASSAM (1859-1935). American.
Rainy Day, Boston. 1885.
Oil on canvas. 26¼ x 48¼ inches.



THE LIBBEY PUNCH BOWL by John Rufus Denman,
Libbey Glass Company,
Toledo, Ohio. American, 1903.
Clear glass. (Bowl), diam. 25 inches.
(Glasses), Ht. 4¼ inches.
Gift of Owens-Illinois Glass Company, 1946.



WILLIAM M. HARNETT (1848-1892). American.
Still Life with the Toledo Blade. 1886.
Oil on canvas. 22 x 26½ inches.
Gift of Mr. and Mrs. Roy Rike, 1962.



GROUP OF AMERICAN GLASS, EARLY 19TH CENTURY.
 (left to right) BOWL from Kent, Ohio, c.1830, Ht. 3 $\frac{1}{4}$ inches;
 FLASK c.1800, Ht. 6 $\frac{1}{2}$ inches
 FOOTED BOWL, Ohio area, c.1830, Ht. 2 $\frac{1}{4}$ inches
 FLIP GLASS, Zanesville, Ohio area, c.1830, Ht. 7 inches. Museum Purchases, 1953.

WINSLOW HOMER (1836-1910). American.
Sunlight on the Coast. 1890.
 Oil on canvas. 30 $\frac{1}{4}$ x 48 inches.





MAURICE PRENDERGAST (1859-1924). American.
Flying Horses. c.1908.
 Oil on canvas. $23\frac{7}{8} \times 32\frac{1}{8}$ inches.



REGINALD MARSH (1898-1954). American.
Pursuit. 1942.
 Oil on masonite. $34\frac{1}{8} \times 42\frac{1}{8}$ inches.
 Gift of Elizabeth C. Mau, 1943.

EDWARD HOPPER (1882-). American.
Two on the Aisle. 1927.
 Oil on canvas. $40\frac{1}{4} \times 48\frac{1}{4}$ inches.



GEORGE BELLOWS (1882-1925). American.
The Bridge, Blackwell's Island. 1909.
 Oil on canvas. $33\frac{1}{2} \times 44$ inches.



20TH CENTURY ART

Art is an expression of the age in which it is created. The art of our own century, marked by two world wars, revolutionary scientific discoveries, and unprecedented rapidity of growth and change is no exception.

Volatile, changing, colorful, modern art is characterized by a subjective point of view in which the artist's expression often departs from visual naturalism. Exaggeration and distortion of form and color are often used poetically to express emotion.



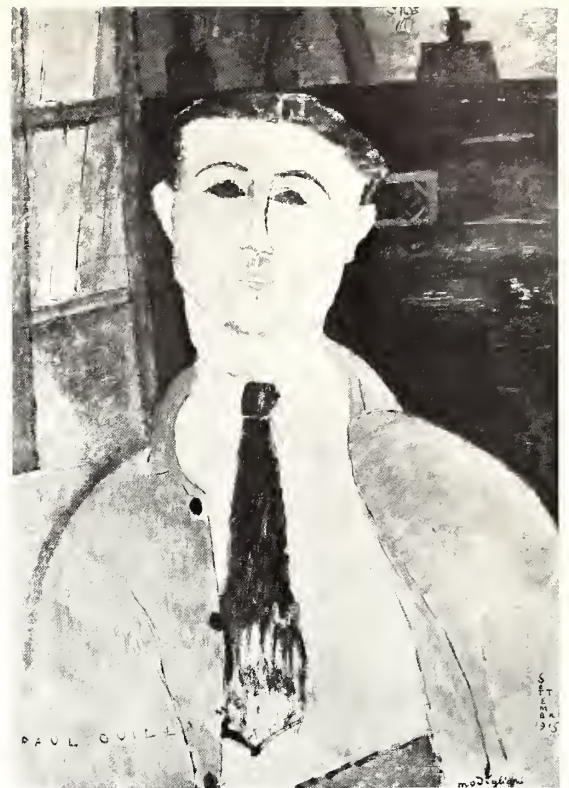
PABLO PICASSO (1881-). Spanish.
Woman with a Crow. 1904.
Gouache and pastel on paper. 25½ x 19½ inches.

PIERRE BONNARD (1867-1947). French.
Abduction of Europa. 1919.
Oil on canvas. 46½ x 60¼ inches.





HENRI MATISSE (1869-1954). French.
Dancer Resting. 1940.
 Oil on canvas. 32 x 25½ inches.
 Gift of Mrs. C. Lockhart McKelvy, 1947.



AMEDEO MODIGLIANI (1884-1920). French.
Paul Guillaume. 1915.
 Oil on board. 29½ x 20½ inches.
 Gift of Mrs. C. Lockhart McKelvy, 1951.

PAUL SIGNAC (1863-1935). French.
Venice. 1905.
 Oil on canvas. 28⅝ x 36¼ inches.





LYONEL FEININGER (1871-1956). American.
Baltic: A Recollection. 1947.
Oil on canvas. 20 x 35 inches.
Museum Purchase, 1948.



MARIO SIRONI (1885-1961). Italian.
Composition. 1952.
Oil on canvas. 39 x 31¼ inches.
Museum Purchase, 1952.



WILLIAM BAZIOTES (1912-1963). American.
Scorpion. 1952.
Oil on canvas. 50½ x 24¾ inches.
Museum Purchase, 1952.



HENRY MOORE (1898-1980). English.
Reclining Figure. 1954.
Bronze. Length 84 inches.



